

# APA Artists' Management



**LUIS GOMES** - Tenor

Winner of both the *Don Plácido Domingo Ferrer Prize of Zarzuela* and the *Prize of the Audience* at the Operalia Competition 2018, Luis Gomes was born in Portugal and first studied at the Escola de Música do Conservatório and the Escola superior de Música de Lisboa. He then transferred to the UK for further studies graduating from the Guildhall School of Music and Drama and going on to the Jette Parker Young Artist Programme at the Royal Opera Covent Garden. He is a Samling Artist and a Solti Academia Scholar. Opera highlights include Rodolfo *La Boheme*, Azaël *L'enfant prodigue* for Scottish Opera, Beppe *I Pagliacci*, Edmondo and Lamplighter *Manon Lescaut*, Fenton *Falstaff* and Chevalier de la Force *Les dialogues*

*des Carmélites* for ROH Covent Garden, Osburgo *La Straniera* at the Concertgebouw Amsterdam, Don Ottavio *Don Giovanni*, Nemorino *L'Elisir D'Amore* for Teatro Verdi Trieste, Tebaldo *I Capuleti e I Montecchi* for Buxton Festival and Rodolfo *La Boheme* for the Verbier Festival Academy. He has also appeared at ROH Covent Garden as Gastone *La Traviata*, Amante *Il Trittico*, 4<sup>th</sup> Esquire *Parsifal*, Pong *Turandot*, Borsa *Rigoletto* and Alabazar *Il Turco in Italia*. Concerts include Wigmore Hall Rosenblatt recitals, the last alongside Ekaterina Siurina, Rossini's *Petite Messe Solennelle* at the De Doelen Rotterdam and in Rome under Antonio Pappano and he was recently featured on the recording entitled *Decades* with Malcolm Martineau. He returned to Lisbon for Rinnuccio *Gianni Schicchi* at the Centro Cultural de Belém and for his debut in the role of Alfredo *La Traviata* at Teatro Nacional de São Carlos. He also repeated the role of Alfredo *La Traviata* for the 2018 Glyndebourne Tour and made his role debut as *Faust* at Valladolid. Recent engagements include Nemorino *L'Elisir d'Amore* for Den Norske Opera, Edoardo *Un Giorno di Regno* for Chelsea Opera Group, Rodolfo *La Boheme* for the Deutsche Oper am Rhein and Nadir *Les Pêcheurs de Perles* for Ópera de Oviedo. He was also tenor soloist in the *Europe Day 2021 Concert*. Among his future plans are Rodolfo *La Boheme* for Teatro Nacional de São Carlos, Lisbon and his role debut as Don José *Carmen* in Prague. He will also sing Fenton *Falstaff* for the UK summer festival, Grange Park Opera and he will go to Opéra de Monte Carlo for Edmondo/*Un Lampionario Manon Lescaut*.

*Gomes also has an outstanding voice and the sound partnership between the two leading voices, as well as the on-stage chemistry between the two leads, was simply gorgeous.*

*Hannah Richardson – Buckingham and Winslow Advertiser – 28th November 2018*

*Luis Gomes as his half-flaky enemy Tebaldo whose thrilling top register places him at the epicentre of a volatile situation constantly teetering on the edge of open violence.*

*George Hall, The Guardian, 13 July 2016*

*The Portuguese tenor Luis Gomes has the right vibrant, Latin timbre for three limpid romances by Bellini,*

*Richard Wigmore, Gramophone, July 2017*

**APA Artists' Management / Alexandra Mercer**

T. +44 (0)771 037 8719 - Skype: apa\_artists - Email: alexandra@mercerc.uk.com

[www.apaartistsmanagement.com](http://www.apaartistsmanagement.com)

# *APA Artists' Management*

*Luis Gomes, whose Gastone was fiery, cheeky and superbly sung. This tenor, also a Jette Parker Young Artist, is really someone to look out for. He made a great impression on me and I can't wait to see him in more substantial roles. What a character he is - absolutely a star in the making.*

*Melinda Hughes in [spearswms.com](http://spearswms.com) 22<sup>nd</sup> April 2014*

## **Roles:**

**LA BOHEME: Rodolfo** ~ Scottish Opera; Deutsche Opera am Rhein

**THE BARTERED BRIDE: Jenik** ~ Peacock Theatre - British Youth Opera

**I CAPULETI E I MONTECCHI: Tebaldo** ~ Buxton Opera Festival

**L'ELISIR D'AMORE: Nemorino** ~ Teatro Verdi Trieste; Den Norske Oper Oslo

**L'ENFANT PRODIGUE: Azaël** ~ Scottish Opera

**LES DIALOGUES DES CARMELITES: Chevalier** ~ ROH Covent Garden

**EL GATO CON BOTAS: Mollinero** ~ Linbury Theatre ROH Covent Garden

**DON GIOVANNI: Don Ottavio** ~ Teatro Verdi Trieste

**FALSTAFF: Fenton** ~ ROH Covent Garden; Teatro Nuovo Giovanni da Udine

**FAUST: Title role** ~ Auditório Ferial de Valladolid

**GIANNI SCHICCHI: Rinuccio** ~ Centro Cultural de Belém Lisbon

**UN GIORNO DI REGNO: Edoardo** ~ Chelsea Opera Group

**MADAMA BUTTERFLY: Pinkerton** ~ Opera Holland Park

**MANON LESCAUT: Edmondo** ~ ROH Covent Garden

**I PAGLIACCI: Beppe** ~ ROH Covent Garden

**PARSIFAL: 4<sup>th</sup> Equire** ~ ROH Covent Garden

**LES PECHEURS DE PERLES: Nadir** ~ Ópera de Oviedo

**RIGOLETTO: Borsa** ~ ROH Covent Garden

**LA STRANIERA: Osburgo** ~ Concertgebouw Amsterdam

**APA Artists' Management / Alexandra Mercer**

T. +44 (0)771 037 8719 - Skype: [apa\\_artists](https://www.skype.com) - Email: [alexandra@mercerc.uk.com](mailto:alexandra@mercerc.uk.com)

[www.apaartistsmanagement.com](http://www.apaartistsmanagement.com)

# *APA Artists' Management*

LA SCALA DI SETA: Dorvil ~ Linbury Theatre ROH Covent Garden

IL TABARRO: Amante ~ ROH Covent Garden

LA TRAVIATA: Alfredo ~ Teatro Nacional de São Carlos Lisbon; Glyndebourne Touring Company.

LA TRAVIATA: Gastone ~ ROH Covent Garden

IL TURCO IN ITALIA: Albazar ~ ROH Covent Garden

TURANDOT: Pong ~ ROH Covent Garden

## Concerts include:

Bach: JOHANNES-PASSION; Dvořák: STABAT MATER; Gounod: MESSE SOLENNELLE EN L'HONNEUR DE SAINTE-CÉCILE; Haydn: DIE SCHÖPFUNG; NELSON MASS; Mozart: REQUIEM, GROSSE MESSE IN C-MOLL; Rossini: PETITE MESSE SOLENNELLE, STABAT MATER; Schubert: INDENDE VOCI, MASS NO. 6 IN E FLAT MAJOR; EUROPE DAY 2021 CONCERT

## Conductors with whom he has collaborated include:

Yves Abel; Giancarlo Andretta; Jonathan Bloxham; Paul Brough; Justin Doyle; Gianluigi Gelmetti; Antoine Glatard; Alexander Joel; Nicola Luisotti; Wiecher Mandemaker; John Naylor; Daniel Oren; Antonio Pappano; José Miguel Pérez-Sierra; Itzhak Perlman; Evelino Pidò; Antonio Pirolli; Francesco Quattrocchi; Simon Rattle; Andrea Sanguineti; Michael Schönwandt; Ryuichiro Sonoda; Jordan de Souza; Stuart Stratford; Omer Meir Wellber.

## Directors with whom he has collaborated include

Allex Aguilera; Mariano Bauduin; Tim Carroll; Robert Carsen; Patrice Caurier; Renaud Doucet; Richard Eyre; Richard Jones; Moshe Leiser; David McVicar; Damiano Michieletto; Yoshi Oida; Pedro Ribeiro; Fabio Sparvoli; Philipp Westerbarkei

## Recordings:

Decades: A Century of Song Vol.2 1820 – 1830 (Vivat)

The Discovery Recitals: Jette Parker Young Artists Rarely performed songs (Opus Arte)

**APA Artists' Management / Alexandra Mercer**

T. +44 (0)771 037 8719 - Skype: apa\_artists - Email: alexandra@mercerc.uk.com

[www.apaartistsmanagement.com](http://www.apaartistsmanagement.com)

# APA Artists' Management

## Reviews

### Europe Day Concert, St John's Smith Square online review – celebrating in style

The high point proved to be three romantic arias, dotted sporadically about, following the trajectory of the *Divine Comedy* by Dante, the 700th anniversary of whose death we mark this year – the ultimate journey, from *Inferno* via *Purgatorio* to *Paradiso*. They were sung by the young Portuguese tenor Luis Gomes (**pictured above**), who won the Audience Prize at the Operalia Competition three years ago. He might initially have been an appropriate choice of soloist given that Portugal currently holds the presidency of the EU Council, but proved a riveting performer. He has a sure, strong-centred tone with plenty of high-set cut-through, which he places wholly at the service of the music's emotions. His singing is stylishly Italianate, making "O inferno!" from Verdi's *Simon Boccanegra* a particular treat; Meyerbeer's "Ô Paradis" from *L'Africaine* was suitably wonder-filled and "A tout mes espoirs" from Godard's *Dante* a worthwhile rarity. I hope we have a chance to hear him in person again soon.

[Theartsdesk.com - Jessica Duchon - Monday, 10 May 2021](#)

### Alfredo – La Traviata – Glyndebourne Tour Autumn 2018

Luis Gomes making his Glyndebourne debut was a fine Alfredo, equally effective in lyrical or passionate voice.

...the closing scene, always deeply moving, was quite unforgettable, drawing the loudest applause I have heard in the Norwich Theatre Royal for many a year

[Frank Cliff - Norwich Evening News 14th November 2018](#)

Tenor Luis Gomes is excellent as Alfredo, capturing in expression and voice both the all-consuming passion and the piqued jealousy of young love.

[Alan Smith - KM KentOnline – 7th November 2018](#)

She and Luis Gomes as Alfredo stroke the perfect harmonies in their first duet so that we feel and engage with every note. Later she brings all the passion and warmth the role needs and I loved the symbolism of everyone leaving silently from the stage a few bars before the end so that Violetta dies alone – as we all must. Luis Gomes matches her well and is convincing in his love and there's a stonkingly good performance from Noel Bouley as Alfredo's interfering, later remorseful father. The work in Act 2 Scene 1 when he confronts Violetta is as chillingly touching as I've ever seen it.

[Susan Elkin Reviews – 7th November 2018](#)

Neglecting contextual concerns such as class and status, Cairns focuses on the theme of thwarted love, and there was a fittingly strong rapport between Galoyan and Luis Gomes' Alfredo. Gomes acted persuasively, communicating through his engagingly warm tenor all of Alfredo's love and anger - he hurled his remonstrations vehemently at Claire Barnett-Jones's patient Annina, when the latter revealed that her mistress had sold off the coaches and horses - as well as his bitterness and despair.

[Clare Seymour - OperaToday – 10th November 2018](#)

**APA Artists' Management / Alexandra Mercer**

T. +44 (0)771 037 8719 - Skype: [apa\\_artists](#) - Email: [alexandra@mercerc.uk.com](mailto:alexandra@mercerc.uk.com)

[www.apaartistsmanagement.com](http://www.apaartistsmanagement.com)

# *APA Artists' Management*

Alongside her as Alfredo is Luis Gomes who has a powerful and emotive voice, winning over the audience as his character struggles to cope with the ensuing melodrama. Supporting them is a cast of dozens who bring the hedonistic lifestyle of the Paris party scene to life.

*Chris Gregg - Marshall.com – 28th November 2018*

In a change of cast last night, she was partnered not by the Italian tenor Fabrizio Paesano as billed, but by the young Portuguese tenor Luis Gomes. I've been unable as yet to establish why the substitution was made - but the upshot was an absolute delight. Gomes also has an outstanding voice and the sound partnership between the two leading voices, as well as the on-stage chemistry between the two leads, was simply gorgeous.

*Hannah Richardson – Buckingham and Winslow Advertiser – 28th November 2018*

## **Beppe - I Pagliacci-ROH Covent Garden**

Luis Gomes made a lyrical Beppe, singing his serenade with finesse, yet an onlooker to the terrible proceedings which unfolded.

*Robert Huggill, Planet Huggill, 11 Dec 2017*

Carmen Giannattasio is a fresh-sounding Nedda, Luis Gomes makes a lovely job of Beppe's aria and, best of all, there's a welcome return for Simon Keenlyside as a scheming Tonio who demands every bit of our attention.

*Erica Jeal, The Guardian, 4 Dec 2017*

## **CD Decades**

The Portuguese tenor Luis Gomes has the right vibrant, Latin timbre for three limpid romances by Bellini

*Richard Wigmore, Gramophone, July 2017*

## **Rodolfo-La Boheme -Scottish**

Vocally, Luis Gomes has a lightness of touch as Rodolfo. His love for Mimi is never in doubt in a remarkably tender Act I duet. Yet his doubts in Act II, his fear of her impending death masked as jealousy, are as complex and interesting a take on the role as you could want.

*Tom Dibdin, The stage, 15 May 2017*

Luis Gomes' lighter tenor as Rodolfo worked well, as romantic as you could wish as he and Mimì search for her key in Act 1, but even in Café Momus the relationship did not look secure, an interesting slant explaining the drift of the lovers later on.

*David Smythe, Bachtrack, 22 May 2017*

## **Edmondo -Manon Lescaut- ROH**

**APA Artists' Management / Alexandra Mercer**

T. +44 (0)771 037 8719 - Skype: apa\_artists - Email: alexandra@mercera.uk.com

[www.apaartistsmanagement.com](http://www.apaartistsmanagement.com)

# *APA Artists' Management*

Thus, a light-hearted evening gathering in the village - denim-clad teenagers whizz around atop wheelie bins and adolescents bounce about exuberantly led by Luis Gomes' ebullient, open-hearted and warm-voiced Edmondo.

*Claire Seymour, Opera Today, 24 November 2016*

## **Tebaldo- Capuleti e I Montecchi- Buxton**

Sarah-Jane Brandon's Giulietta was the pick of the cast, singing Oh quante volte with a refined Sutherlandesque cantilena (and, less happily, Sutherlandesque diction), while Luis Gomes brought a verismo-like virility to Tebaldo, love rival to Romeo.

*Hugh Canning, Sunday Times, 17 July 2016*

Although Best and Tovey lack spin, the singing of Brandon, Marshall and Gomes is idiomatic, intelligent and expressive.

*Anna Picard, The Times, 12 July 2016*

She's nobly partnered by Stephanie Marshall's resolute Romeo, himself challenged by Portuguese tenor Luis Gomes as his half-flaky enemy Tebaldo, whose thrilling top register places him at the epicentre of a volatile situation constantly teetering on the edge of open violence.

*George Hall, The Guardian, 13 July 2016*

## **Osburgo- La Straniera- Concergebouw**

It is a pity that Osburgo, Arturo's confidant, sings mostly with the chorus. In his few solo lines, Luis Gomes displayed a pliant, brightly coloured tenor. Hopefully, Amsterdam will get to hear him in a bigger role.

*Jenny Camilleri, Opera Today, 17 May 2016*

## **Gastone- Traviata- ROH**

The other exciting debut was the Gaston of Luis Gomes. Far too often this potentially tiresome character cannot be wished away too soon but in the talented Gomes' hands I actually wished he had more to sing. Already a potential Alfredo or even Rodolfo, Gomes is clearly destined for a glittering future. I can't wait to hear him in bigger roles.

*Sebastien Petit in OperaBritannia*

Luis Gomes, whose Gastone was fiery, cheeky and superbly sung. This tenor, also a Jette Parker Young Artist, is really someone to look out for. He made a great impression on me and I can't wait to see him in more substantial roles. What a character he is - absolutely a star in the making.

*Melinda Hughes in spearswms.com*

**APA Artists' Management / Alexandra Mercer**

T. +44 (0)771 037 8719 - Skype: apa\_artists - Email: alexandra@mercera.uk.com

[www.apaartistsmanagement.com](http://www.apaartistsmanagement.com)